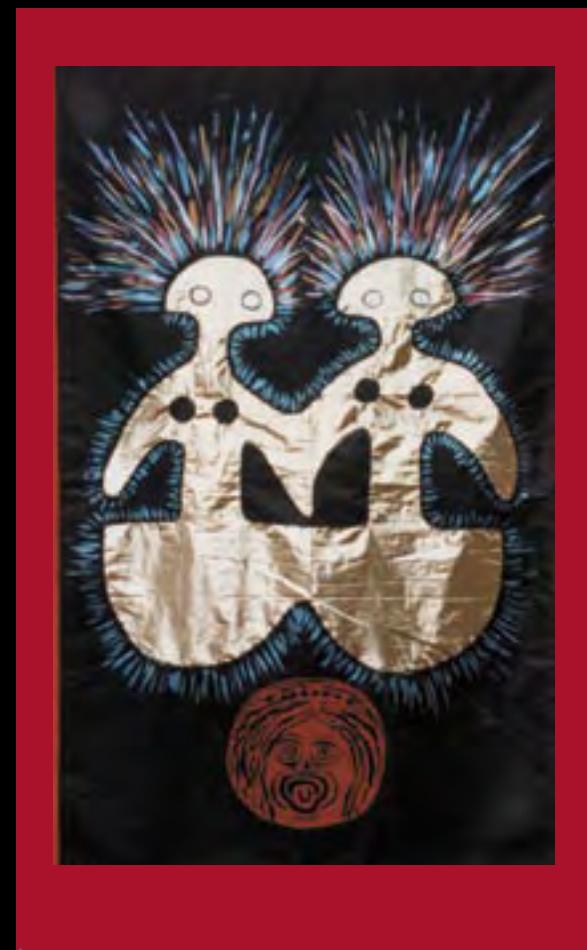


9,000 YEARS OF THE GODDESS IN ANATOLIA



LYDIA RYALE



9,000 YEARS OF THE GODDESS IN ANATOLIA

**LYDIA RUYLE / American Artist /Scholar
Ephesus Museum, Selcuk, Turkey
July 20-24, 2005**

Gunaydin (gew-nahy-DUHN) to the Ephesus Museum. Mersi (mehr-SEE) mersi !!!!!!! to them and to my friend and colleague, Resit Ergener and my niece Katie Hoffner for their kind assistance and help in manifesting this Conference. Mersi! to all you brave souls who listened to the Ancient Mothers and showed up!

Turkey is a very important chapter in my on-going story as an artist and it includes in its story the civilization for whom I am named, Lydia. Let me share how I learned about Turkey and the Goddess. Like all magical experiences this seemed to happen for a reason.

The Turks have a charming comic character by the name of the Hodja, a sort of loveable clown whose activities create anything from chaos to miracles. "One day the Hodja" came to Greality, as my children call my home town, Greeley in the USA. My neighbor brought me a flyer from a Turkish guide whom they had hired while visiting in Istanbul. Resit Ergener is a published poet and an economics professor at Bosphorous University with degrees from Yale and Oxford and an accomplished tour director. Resit wrote a book titled *Anatolia Land of the Mother Goddess*. His interest in the Goddess led him to organize a tour to some of Her choice sites in his country. I answered the flyer and six months later in July of 1990, I met Resit in Istanbul. I've come to love the Hodja and Resit in our fifteen year friendship.

Resit writes:

One of the first regions where the transition from hunting and gathering to agricultural production was realized was the Asian

part of Turkey known as Anatolia. Here women first sowed the seeds of modern civilization. It may be no coincidence that the word Anadolu means “full of mothers” or “land of the mothers.” For the same reason Anatolia may be regarded as “the land of the mother goddesses”, since along with the matriarchal agricultural societies, the mother goddess also made her first appearance in Anatolia. (RE)

All humans are affected by where they live on Mother Earth, the climate, resources, culture and means of sustaining human life. It is always exciting for me to observe other cultures and to study their art and myth which I have done for 40 years. Jean Houston refers to that kind of study as archetypal cultural mythology and Joan Marler calls it archaeomythology.

Over thirty-five years of teaching, scholarly research and creating and exhibiting art, I have found that the story you choose to tell reflects your basic view of your experience of life. My interest and view can only be mine, that of an older American western woman. Your sex also affects how you view life and tell your story. It is most important for women to tell Herstory, as men have been telling history for thousands of years. I recently taught a course at CU Boulder which I developed in 1989 called Herstory of the Goddess.

My first visit to Ephesus was in 1982 with a group of 60 students, including our three children, who were part of an honors program at the University of Colorado



Lydia Ruyle at Ephesus



Lydia Ruyle at Ephesus with University of Colorado Boulder Honors students



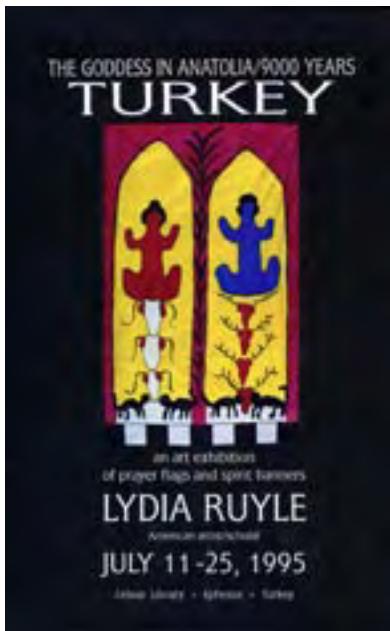
Lydia, daughter Margaret and students



Daughter Robin and Bob Ruyle

Boulder studying Western Civilization in situ for 90 days beginning in London and ending in Istanbul. I was an art history resource for the journey. Wally Weir, the director, began his tenure at CU when I was a student in the 1950's. Wally's vision was to have students experience a culture directly to visit the great art and architecture in order to learn the cultural history.

Little did I dream that in 1995, I would return to Ephesus 23 years later with an exhibition at the Celsus Library of my Goddess Icon Spirit Banners sponsored by the Ephesus Museum. Now I return again 33 years later.



Bob & Lydia
with Artemis
at Ephesus
Museum

Lydia at Celsus Library, Ephesus



Twin Goddesses



Banners flying at Ruyle Home /Studio in Greeley before



Banners in Greeley



Ruyle deck with banners



Goddess Tour Banner
in Ruyle entry hall

Queen of Heaven & Earth





9,000 Years of the Goddess in Anatolia at Celsus Library Ephesus



Celsus Library



Hanging the banners with Muge Aknur



Black Madonna of Ephesus in Celsus niche



Tourists and Banners



Lydia at Opening



Opening of exhibition with Governor of Lydian Province



Lydia & Artemis of Ephesus



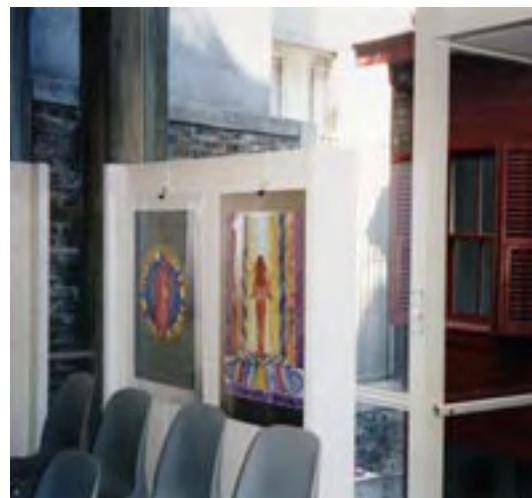
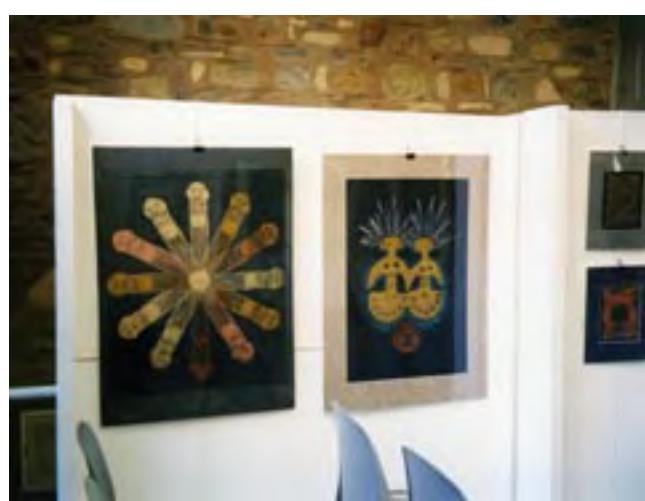
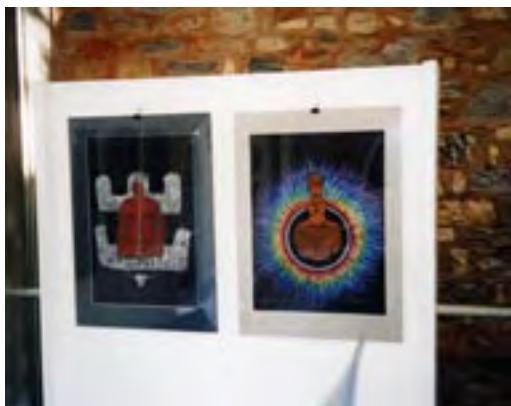
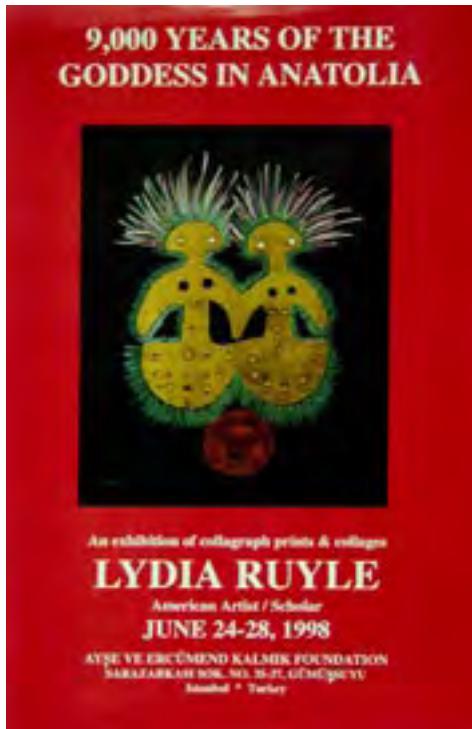
Goddess Tour of Turkey 1995 at Celsus Library



Lydia & Twin Goddesses Birthing

I've also had three additional exhibitions in Turkey; the Women's Library in

Istanbul, 1995, the Ercumend Kalmik Musuem and Anacultur's Woman and Earth Conference in 1998.



**Anacultur Woman
Shaped By Earth,
Earth Shaped
By Woman**



**Istanbul, Turkey
June 25 - 27, 1998**



Anacultur International Conference



Lydia Ruyle presenting Earth Wisdom / Icons of Goddesses Around the Globe



Goddess Banners



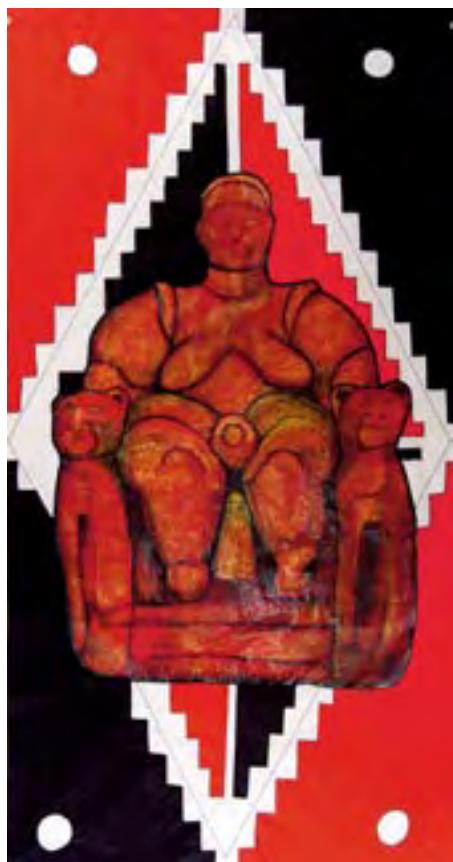
Conference



Ceylan Orhun, Conference Organizer & Global Women's Activist and Venus of Lespugne Goddess Icon Banner

Turkey's history is long. It was inhabited in paleolithic times and by 7000 BCE a neolithic city had grown up at Catalhoyuk near a twin peaked mountain called Hasan Dag whose obsidian was a source of trade and wealth. The relationship between economics and religion perhaps began its connection here for this unique city exhibits traits of a religious center of the first great prehistoric civilization. Anatolian obsidian wound its way thousands of miles throughout the Mediterranean as far south as Jericho which at its prime was half the size of Catal Huyuk.

The oldest layer excavated is reliably carbon dated to 6500 B.C. and reveals a planned city, the central hub of a widespread population located near rivers in a flat, game filled plain. Early Anatolians developed domestic architecture, wall paintings, pottery, statuettes, and left us an incredible legacy of their cosmic view of the universe.



The Goddess was the source of life and death at Catalhoyuk. SHE is depicted anthropomorphically while male energy is depicted as a bull. Let's take the small clay sculpture of the Great Mother of Catalhoyuk which was found in a grain bin and look at three concepts of her symbolically. She represents the inherent metaphoric power of the maternal mother as source of the individual and the culture.

1. She is depicted giving birth. My friend Asphodel Long of Great Britain (1922-2005) observed that the fleshy abdominal folds of the figure indicate to Asphodel that the figure is an older woman who may be giving birth metaphorically to the community.
2. The figure is seated on a throne. This is the oldest image in art history of a figure on a throne. In the many cultures that follow, a throne and particularly the lap of the Goddess will symbolize the seat of authority of rulers and religions up to the present day. The enthroned hieratic figure reflects Her position as the Great Mother of the community.
3. The Great Mother of Catalhoyuk is accompanied by two felines; leopards or lions. They are matriarchal animals with the mother lions as the center of the pride or community. The lion is symbolic of maternal power.

All three metaphors birth, throne and lions can be traced in the art of the cultures of the world. All three metaphors are symbols of the Mother Goddess.

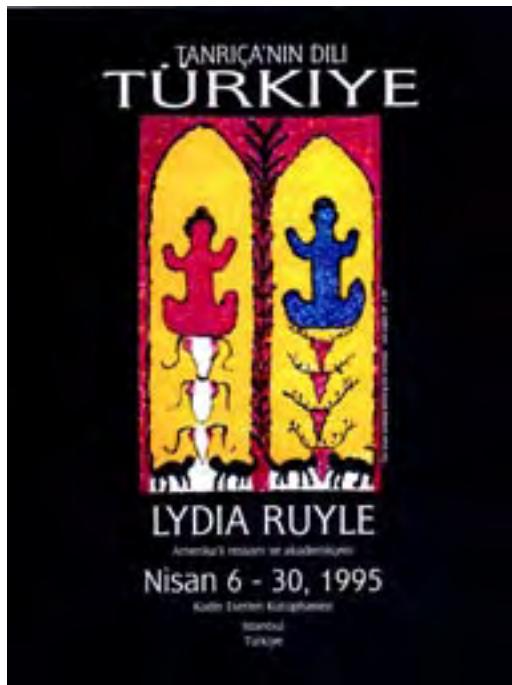
Catalhoyuk was discovered in 1958 by James Mellaart, a British archeologist, and excavations were carried out in 1961, 1963 and 1964. Only 1 acre of the 32 acre hoyuk or hill was excavated before the dig was closed. Recently, I saw an elevation drawing and realized that the site itself is shaped like a goddess. Mellaart was suspected of illegal activities. He was forbidden to dig and Catalhoyuk was closed down for 30 years. The archaeological code dictates that no one else can dig while the discoverer is still living.

Because the material is such a graphic example of neolithic culture and the goddess, I was very excited when Resit told me that the dig had been reopened in 1994 under the leadership of Ian Hodder of Cambridge University and the British Archaeological Institute. Friends of Catalhoyuk, a support organization and convener of this conference, was founded to raise funds for the project in Turkey, the U.K. and the U.S. I strongly endorse their efforts.

Resit shared with me some of my first visual images of Catalhoyuk from Mellart's book of the frescoes painted on the walls. I created a series of Goddess Icon Banners in paper based on Mellart's drawings of the images. The paper banners hung at the Women's Library in Istanbul in April, 1995. In 1996, the Catalhoyuk cast paper banners hung in the Tointon Gallery, Union Colony Civic Center, in Greeley, Colorado, my hometown.

The fresco images became nylon painted Goddess Icon Banners for a second exhibition at the Celsus Library in Ephesus in July, 1995. After the exhibition, I gifted ten Goddess Icon Banners which were based on Mellart's drawings to the newly reopened archaeological site at Catalhoyuk.

Over the millennium, the weaving of cloth and fabric has been the province of women. We saw Turkish women herding the sheep, dyeing the wool, weaving rugs, and selling them on all my visits. In his books on Catalhoyuk, James Mellaart connected the symbols in Turkish rugs with symbols of the Goddess at Catalhoyuk. After learning the clues, I became fascinated with symbols in the rugs. The rugs, mainly made by women, contain the soul treasure of Goddess symbols: tree of life, birth, death, animals, flowers, spirals, eyes, vulvas. Christopher Alexander, an American architect had written and illustrated a book in which he sees Turkish carpets as *A Foreshadowing of 21st Century Art*. Some of my Goddess Icon Banners have background patterns from Turkish rugs.



Lydia



*Lydia & Ceylan Orhun at Women's Library
Istanbul opening*



Exhibition at Women's Library



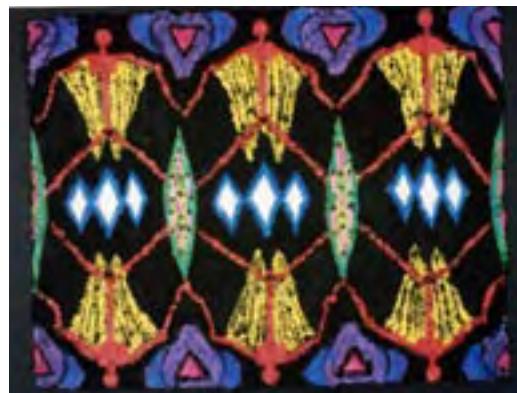
*Twin Goddesses Birthing at Women's Library,
Istanbul*



Women's library opening



Lydia, Nur Mardin, Ceylan Orhun at opening

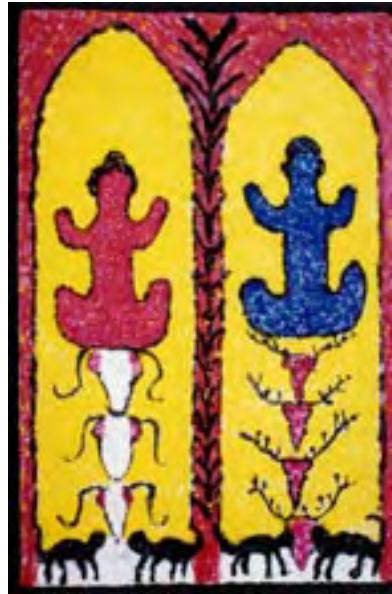


*Dancing with the Bulls
and the Holy Vaginas*
Hand cast dyed paper

Lydia sorting slides



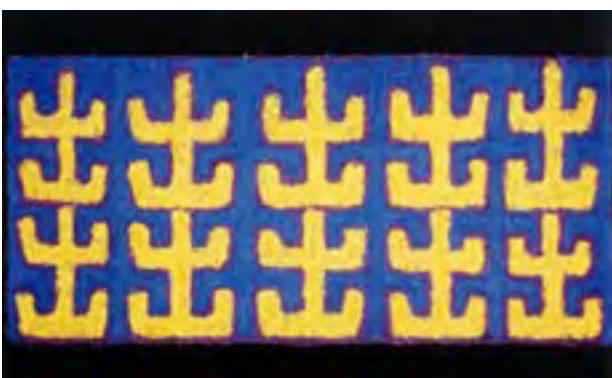
Hasen Dag and Catalhoyuk
Hand cast dyed paper



*Twin Goddesses Birthing Her
Animals* Hand cast dyed paper



Triple Goddesses
Hand cast dyed paper



Goddesses of Duality Hand cast
dyed paper



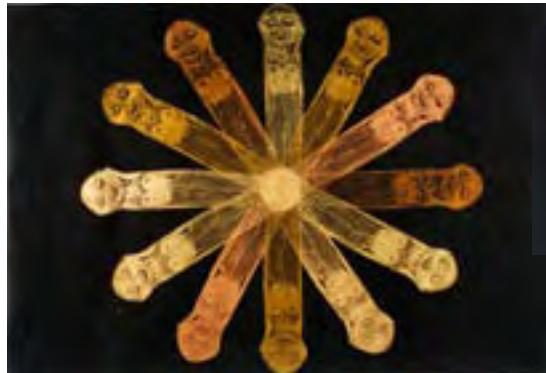
Great Mother Goddesses Shrine
Hand cast dyed paper



Vulture Goddesses of Regeneration
Hand cast dyed paper



Great Mother Birthing
Hand cast dyed paper



Priestesses of Ephesus Mandala Collagraph



Eye Goddess of Troy Collagraph



Great Mothers
Collagraph



Ishtar on her throne
Collagraph



Great Mother of Catalhoyuk Collagraph



9,000 Years of the Goddess at Tointon Gallery,
Greeley, Colorado 1996



Article in YeniYuzil newspaper, Istanbul



Queen of Heaven and Earth at Tointon



Tointon Gallery Union Colony Civic Center Exhibition 1996

9,000 years of the Goddess in Anatolia begins with the Great Mother Goddess of Catalhoyuk icon.



Great Mother of Catalhoyuk sits on her throne with her lions giving birth 8,500 years ago. She was found in a grain bin. The great mother is the earliest image in art history of a person on a throne. Thereafter, thrones will reflect the lap of the mother as the seat of authority in many cultures. Lions are symbols of rebirth in Anatolian art. Tomb sculptures show the great mother as a lion holding the person to be reborn in her paws.

Clay sculpture, c. 6500 BCE, Catalhoyuk, Anatolian Civilizations Museum, Ankara
Background: James Mellaart sketches in *The Goddess from Anatolia*, Eskenzai

According to scholars, the earlier neolithic matriarchal cultures were overtaken by invading patriarchal warrior cultures around 3500 BCE. The Goddesses changed into Gods although remnants of the earlier symbols and myths continue until the present.

Here are two Bronze Age Goddesses



Anadolu Twins vibrate with the transformational energy of human relationships between parent-child, feminine-masculine, teacher-student, friend-foe, spirit-matter, idea-reality. Nothing in the universe exists in isolation. Everything is in relationship. Connections create energy. Wise, fierce Medusa watches over relationships.

According to Vicki Noble in her book *The Double Goddess*, the image may represent twin Amazon queens or priestesses.

Gold pin, c. 2400 BCE, Alacahoyuk, Anatolian Civilizations Museum, Ankara



Babylonian **Ishtar/Inanna** holds the waters of life on her lap. Semitic tribes from the desert brought Ishtar to Sumer where she inherited the imagery and ritual of her Sumerian predecessor Inanna. Ishtar traveled with warriors and traders across Anatolia. Ishtar takes a yearly journey to awaken Tammuz, her son-lover from his sleep in the darkness below the earth and bring him up to the light renewing all vegetation.

Source: Sculpture, 2500 BCE, Archeology Museum, Istanbul
Background: Ishtar Gate, Babylon, 600 BCE, Pergamon Museum, Berlin

The title Mother of the Gods originated in Anatolia and was given to Kubaba and Kybele. Worshipped throughout the ancient Mediterranean world, the Mother of the Gods was known by a variety of names. Among people of Asia Minor, where her cult first began, she often shared the names of local mountains.



Arinna is the sun goddess of the Hittites, an Indo-European people who can be traced to the Eurasian steppes. Arinna sits on a lion throne with her divine child on her lap. The chief deities of the Hittites were the sun goddess and a storm god who are both carved into rock at Yazilikaya.

Bronze sculpture, c. 1500 BCE, Hittite, Metropolitan Museum of Art, New York City



Hittite Kybele offers her nourishing breasts. She is crowned and accompanied by her musicians. Waves of energy fall from her waist. The Hittites were a patriarchal culture of war and conquest in the second millennium before the common era.

Marble sculpture, c. 1800-1700 BCE, Anatolian Civilizations Museum, Antalya
Background: Turkish rug pattern and Lydia Ruyle diecut holiday greeting

The Hittites of the Bronze Age, 2600-1900 BCE worshipped the mother goddess Kybele, Kubaba. The ideograms / glyphs for the name Kubaba in the Hittite alphabet connect her to the Neolithic Old European civilization and Catalhoyuk. The cube, or stone shaped like the vulva, lozenge may represent the cultivated field. The cube-shaped meteorite stone was worshipped as the Goddess and brought to Rome in the 2nd century BCE. The dove is a descendant of the bird goddess. However the image at Catalhoyuk is the vulture, the taker of life for rebirth. The vessel womb and cave are Paleolithic and Neolithic symbols of the Goddess. A door or gateway to the hidden dimension through which the dead passed on the way to rebirth is the fifth symbol. All five of these symbols, glyphs, and meanings were studied by Marija Gimbutas in her *Language of the Goddess* and they have been studied and are being studied by scholars in many cultures around the world today.

The Greeks called the Mother of the Gods Cybele, the name given to her by the Phrygians, and identified her with their own mother goddesses Rhea, Gaia, and Demeter. According to Philippe Borgeaud, the Greeks had a meter / maternal Mother of the Gods who represented divine laws in the Metroon in Athens and an external Anatolian Meter Mother of the Gods. Romans adopted her worship at the end of Second Punic War and called her Magna Mater, Great Mother. Her cult became one of the three most important mystery cults in the Roman Empire, along with Mithra and Isis. As Christianity took hold in the Roman World, ritual elements of her cult were incorporated into the cult of the Virgin Mary. (Borgeaud, 2004)



Cybele, in her chariot drawn by lions, is the great mother of Anatolia. She is depicted on grave stele and tombs as the great mother of rebirth. Kybele's cymbal, drum, tambourine and lions often accompany her image. Her mysteries were practiced throughout the empire however Roman citizens were forbidden to be her priests. Mithra was the male mystery tradition of the Roman army. For centuries, the empire tolerated many mystery traditions, Egyptian, Dionysian, Anatolian, Celtic, Druidic, Christian.

Marble sculpture, c. 1050-850 BCE, Bogazkoy, Anatolian Civilizations Museum, Ankara
Background: Turkish rug pattern

The major shift of the fortune of the Goddess came with the Trojan War, 1250 BC and the defeat of the Trojans and the Amazons. The Hellenic Greek conquerors settled throughout Anatolia and joined with the native populations to create the smaller states of Ionia where Greek culture thrived and blossomed. Turkey has some of the best preserved Greek art and architecture today. One of the Ionian states was Lydia in the area around present day Izmir. Lydia's fame included several inventions of note: coinage, King Croesus the world's first coin collector, the manufacture of royal purple dye, one of their major sources for wealth and a favorite color of mine, and a form of musical notation, the Lydian mode.



Baubo raises her skirt to display her pubic triangle, the source of life. The triangular crown on her head is a reference to the eastern mystery traditions of Phrygia. After the Trojan War, many Greeks settled in Anatolia bringing their myths with them. In the Greek myth of Demeter and Persephone, Demeter grieves for the loss of her daughter who is abducted into the underworld by Hades. All life ceases with Demeter's grief. Baubo dances in a lewd manner to cheer Demeter and make her laugh. She is the healing energy of humor and new growth.

Lapis sculpture, c. 200-300 CE, Roman, Museo Nazional, Naples, Italy

From 1250 BC to 200 BC invaders came into Anatolia every 200-300 years creating change. The conquerors mixed with the conquered and took on their ideas and symbols often changing the meaning. The Persians with Cyrus swept Anatolia from the east. 550-530 BC. Alexander the Great stormed from the north out of Macedonia and conquered the entire Middle East from Greece to India in 334 BC. Alexander wore one of the Goddess symbols on his breast, the Gorgon Medusa, as did the later Roman Caesars. The next invaders were the Celts establishing the kingdom of Galatia around Ankara, the present capital of Turkey.



Hygeia

The most impressive and powerful of the many kingdoms was Pergamum, 250 BC. The kings of Pergamum were great warriors, smart governors who sided with the Romans and patrons of the arts, assembling an enormous library which rivaled that of Alexandria in addition to a flourishing Asclepion or healing center. Hygeia, the Goddess, shared with Asclepius the gifts of healing.

Rome gradually took Anatolia by default. In 129 BC Rome established the Province of Asia with its capitol at Ephesus and brought peace and prosperity for almost three centuries. Ephesus was one of the seven wonders of the ancient world. Its temple to the goddess Artemis/Diana was one of the primary goddess shrines of the Mediterranean and from it the image of Artemis spread along the trading routes. She was often depicted black linking her to images of Isis of Egypt. Black Madonnas today have their roots in Artemis of the Ephesians. When Christianity took over the

Roman world, Mary was made Mother of God, Theotokos, at Ephesus in 435 AD. Her home was discovered there in the 19th century after a vision by a German nun. the Meryemana is presided over by a Black Madonna today.



Colossal Artemis of Ephesus was the most important shrine in the Mediterranean for over a thousand years and traders carried her image throughout the world. Attached to her are symbols of fertility: grain, lions, hooved animals, bees, and many breasts or bull's testicles. Bulls were sacrificed daily to Artemis at her temple which she wears as her crown. On the banner background, a Lycian rock cut tomb is topped by bull horns and a pattern of spirals frame the opening.

Marble sculpture, Ephesus Museum, Selcuk

Background: rock cut tomb, Lycian, Archaeology Museum, Istanbul



Beautiful Artemis, also known as Roman Diana, was found in a wall where she had hidden for centuries. Around her shoulders are the signs of the Zodiac. Above a seed garland on her chest are three goddesses, maiden, mother, crone. Winged gryphons with combined animal and bird energies are stacked on both sides of her woven crowned head. For the banner, Artemis stands in one of the niches of the Celsus library at Ephesus.

Marble sculpture, c. 200 CE, Ephesus Museum, Selcuk

Background: marble niche, Celsus Library, Ephesus



Priestess of Ephesus

Ephesus in Anatolia, also known as Land of the Mothers, was one of the seven wonders of the ancient world. Priestesses to the divine feminine Goddess initiated humans into their sacred world. The staring eyes of the priestess indicate an altered state. She was made as a gift for the Goddess Artemis.

Source: Gold figurine, 620-610 BCE, Artemision, Ephesus Museum, Selcuk, Turkey

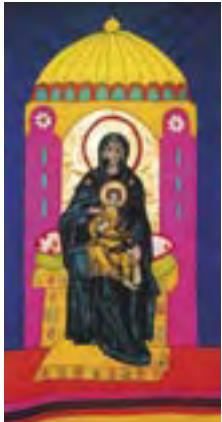
Background: Marble temple decoration, Ephesus, Turkey

Early Christianity had strong connections to Turkey through Paul of Tarsus. Paul took advantage of the excellent Roman road system to spread the teachings of Jesus in Galatia, Smyrna, Ephesus, Miletus. After several centuries of persecution of Christians, the Roman Empire became Christian with the Emperor Constantine in 330 AD. He established a new capital city for Rome on the site of the Hellenic city Byzantium renaming it Constantinople. As the repeated barbarian invasions of Rome continued, Constantinople grew in wealth and importance. The Roman Emperor Justinian built the Aya Sophia, in 549. The Church of Holy Wisdom dedicated to the Goddess became the most splendid church in Christendom for almost 1000 years influencing Eastern Orthodox traditions of architecture and art with its icons, especially in Russia. The enthroned Byzantine Madonna and Child image symbol is seen as miracle working and continues into the present in eastern Europe and Russia.



Black Madonna of Ephesus is the present image of the Goddess in Anatolia. According to myth, John brought Mary there after the crucifixion where the Christian story connected with the Goddess Herstory. In 435 CE, Mary was made Theotokos, Mother of God, at Ephesus. In the 19th century a German nun had a vision that Mary's house was on a hill above Ephesus. Today, a dark Virgin Mary lives at the Meryana, Mary's house, in her shrine. Pilgrims from all over the world pay Her homage and seek Her healing energies.

Bronze sculpture, 19th Century, Meryana shrine, Ephesus, Turkey
Background: Turkish rug pattern



Aya Sophia has been enthroned in Istanbul for over a thousand years in the cathedral built for her by the Roman emperor Justinian in the 5th Century. Aya Sophia means Holy Wisdom. She sits on sausage shaped pillows on a throne. The gold background surrounding Sophia places her in the mystical space of icons. Her name, image and architecture migrated to Russia. The immense dome of the Aya Sophia is the belly womb of the great mother. Flowers are symbols of the goddess on two columns of the cathedral exterior in the banner background.

Fresco, 960 CE, apse, Aya Sophia, Istanbul

Five years after the death of Justinian, Muhammed was born in Mecca to become the messenger of Allah, communicating his holy word to all people. Allah is seen as infinite and has no anthropomorphic image. Allah is neither masculine or feminine. Scholars postulate the term came from Al-Lat, Old Woman, one of the names of the Goddess among the pre-Islamic Arabs. The kaaba stone at Mecca is a black meteorite inscribed with a lingam and a yoni and represents the Goddess. Within 50 years of Muhammed's death, the armies of Islam were knocking at Constantinople and within 100 years Islam stretched from India to the south of France

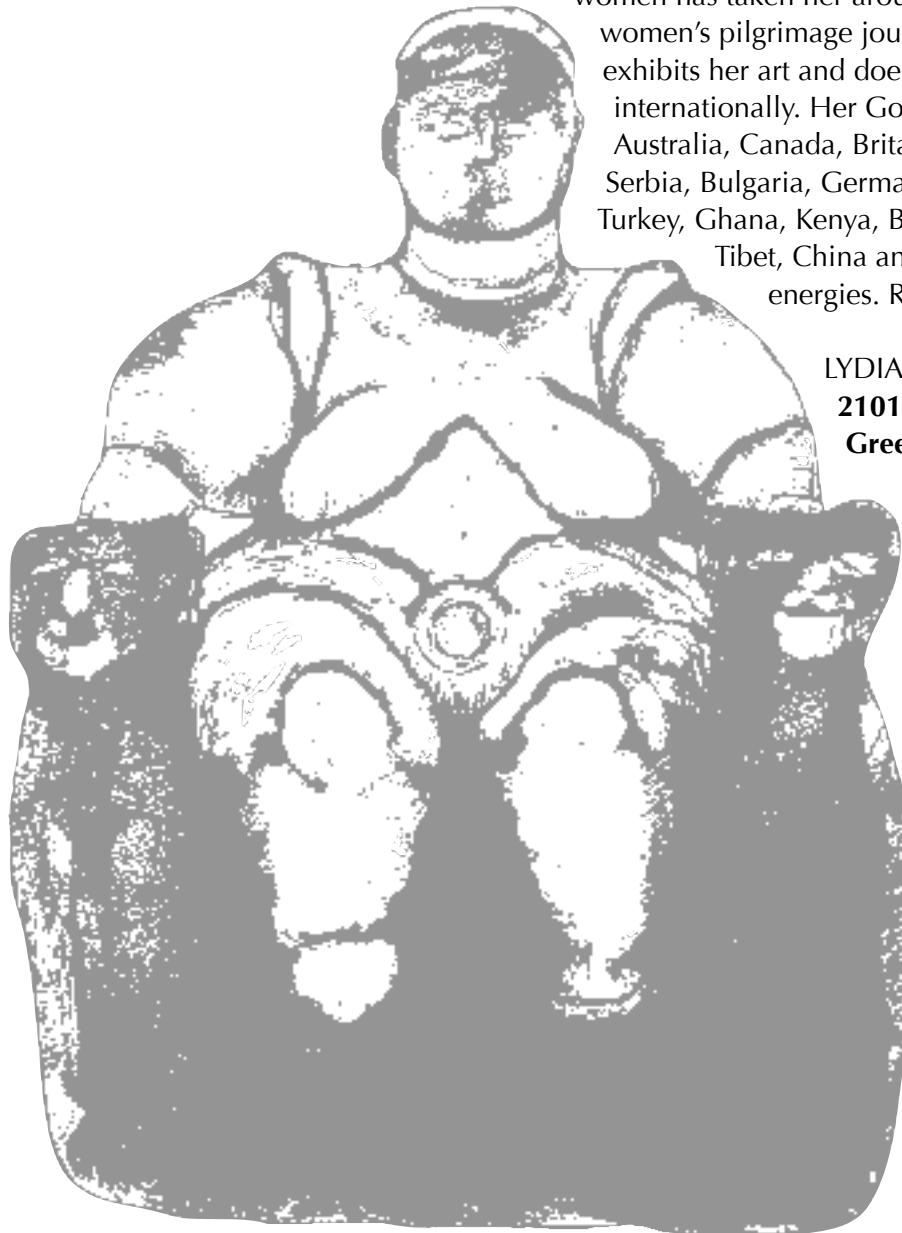
The history of the Turks began with the Seljuk Empire 1037-1109 CE and produced a distinctive culture which included Omar Khayyam (d. 1123) and Mevlana Rumi founder of the Sufi Order and the Whirling Dervishes. The Crusades of the 11-13th centuries proved disastrous for Christian Byzantium which fell to the Ottoman Turks in 1452. That defeat displaced hundreds of artists, craftsmen, scholars who emigrated to Europe and fueled the Renaissance. The Sultans and Islam ruled most of the Middle East until the end of World War I. The world is currently dealing with the fallout from the arbitrary division of the area by the victorious allies. Turkey's war for independence gave the Turks a strong positive image of themselves and a grounding in democratic traditions through the enlightened leadership of Ataturk.

Anatolia is truly the land of the Great Mother Goddess, a place of superb natural beauty with a long cultural Herstory. Turkey is a living treasure for the discovery, study and experience of the Mothers.

BLESSED BE !!

Lydia Ruyle is an artist scholar on the Visual Arts faculty of the University of Northern Colorado in Greeley, Colorado. She has a Bachelor of Arts degree from the University of Colorado at Boulder, a Master of Arts from UNC and has studied with Syracuse University in Italy, France, Spain, and with the Art Institute of Chicago in Indonesia. She works regularly at Santa Reparata International School of Art in Florence, Italy and Columbia College Center for Book and Paper in Chicago. Her research into sacred images of

women has taken her around the globe. For seven years, Ruyle led women's pilgrimage journeys to sacred places. Ruyle creates and exhibits her art and does workshops throughout the U.S. and internationally. Her Goddess Icon Spirit Banners have flown in Australia, Canada, Britain, France, Luxembourg, Italy, Greece, Serbia, Bulgaria, Germany, the Czech Republic, Poland, Russia, Turkey, Ghana, Kenya, Brazil, Mexico, Peru, Japan, Nepal, Bhutan, Tibet, China and the U.S. spreading their divine feminine energies. Ruyle welcomes inquiries and dialogue at:



Art and photos ©, 2005
by Lydia Ruyle

Turkey. They fly at sacred sites to empower, teach and share their stories around the globe. They hang in museums, colleges, kindergartens, temples, gold courses, conference halls, studios, palapas, galleries and a women's prison. The book is about the images, their journeys and stories.

Turkey Goddess Icons Spirit Banners of the Divine Feminine was published in 2005 by Yayimci/Puglisher:Resit Ergener in Istanbul, Turkey.

Both books contain my images of my banners from Catalhoyuk and Turkey and their herstories.

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Goddess Icons Spirit Banners of the Divine Feminine was published in 2002 by Woven Word Press, Boulder, Colorado.

Goddess Icons spirit banners are sacred images of the divine feminine from the many cultures of the world. Life is about connections between humans, the world of nature and the world of the spirit. Icons connect to the deep soul expression of the divine mystery of life. Each image was created and revered at some time in human history.

The first banners were created for an exhibition at the Celsus Library in Ephesus,

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